

Flute

Hiatus

Largo $J = 50$

$\#$
tr
pp \rightarrow f \rightarrow sfz

Andante $J = 64$

Slower

ten.

A Tempo

Ritard

$J = 56$ Accel poco

poco

$J = 76$

Rit.

$J = 56$

Handwritten musical score for Flute (Fl.) on page 2. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked $\text{♩} = 69$ at the beginning and $\text{♩} = 92$ later. The score includes various dynamics such as *p*, *mf*, *f*, *ff*, *mp*, and *sf*. It also features articulation marks like accents, slurs, and breath marks. A section starting at measure 93 is marked "Solo" and "Auel". The score ends with a double bar line and a repeat sign.

Measures shown: 67, 71, 74, 79, 83, 87, 90, 93, 96, 101.

Tempo markings: $\text{♩} = 69$, $\text{♩} = 92$.

Dynamics: *p*, *mf*, *f*, *ff*, *mp*, *sf*.

Articulation: accents, slurs, breath marks, articulation marks.

Section markings: "Solo", "Auel".

Fl.

Handwritten musical score for Flute (Fl.) with measures 106 to 167. The score includes various musical notations, dynamics, and performance instructions.

Measures 106-110: *8va poss.*, *if*, *ff*, *f*, *Sub. Slower*, *ff*, *f*, *ff*, *f*. **Fig. 2**

Measures 111-115: *ff*, *mf*, *mp*, *mp*, *mp*, *mf*, *f*. **Sub. Fast**, *ff*, *ff*, *f*, *f*, *ff*. **Fig. 2**

Measures 116-120: *mf*, *f*, *ff*, *f*, *ff*, *f*, *ff*. **Sub. Fast**, *mf*, *mp*. **in one**

Measures 121-125: *f*, *ff*, *f*, *ff*, *f*, *ff*. *sempre sostenuto*, *p*, *mf*, *mp*

Measures 126-130: *mp*, *mf*

Measures 131-135: *f*, *p*, *mf*, *mp*, *mf*, *mp*

Measures 136-140: *mf*, *mp*, *mf*, *f*

Measures 141-145: *f*, *ff*, *ff*, *ff*, *ff*, *ff*. **cres**

Measures 146-150: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. **ff**

Measures 151-155: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. **ff**

Measures 156-160: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. **ff**

Measures 161-165: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. **ff**

Measures 166-170: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. **Ritard**, *old*, *new*

Fl.

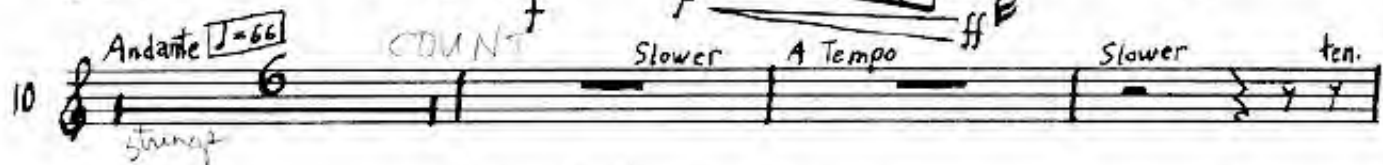
Pg. 4

173 $\text{♩} = 69$ $\text{♩} = 56$ 7 obuc

183 *mp* *mf* *mp* *p*

186 6 *finé*

Oboe

HiatusLargo $\text{♩} = 50$ 

to Pg. 2

64 *a poco* $\text{J} = 69$

68 *f* *mp* *p* *f* *p*

71 *f* *mp* *f* *f*

74 *p* *p*

79 *f* *f*

83 *mf* *f* *f* *p, sempre*

87 *5* *3* *5* *3* *mp*

90 *p* *mf* *p*

93 *f* *mp* *f* *ff* *ff*

96 $\text{J} = 60$ *Slower* *Accel* $\text{J} = 96$

107 *f* *ff* *f* *ff* *f*

112 $\text{J} = 80$ *Subito Slower* *ff* *mf* *mp* *p* *p* *mf* *f* *Sub FAST* $\text{J} = 90$ *Sub FAST* $\text{J} = 90$

117 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

122 *ff* *f* *mp* *mp*

128 *sempre sostenuto*
mf *f* *p* *mf*

134 *mp* *mf* *mp* *mf* *mp*

140 *mf* *f* *f*

146 *ff*

152 *ff* *ff*

158 *mf* *p* *Ritard* *old* *new*

172 *J=69* *J=56* *trabone*

182 *p* *mp* *mf* *p*

186 *finé*

Bb Clarinet

Hiatus

Largo $\text{♩} = 50$

5

10

ff \rightarrow pp \rightarrow ff

p \rightarrow pp \rightarrow p \rightarrow mp \rightarrow p

Slower A Tempo Slower ten. A Tempo

20

28

$\text{♩} = 56$ Accel - poco - a - poco - Accel more Accel -

p \rightarrow mp \rightarrow f

34

38

$\text{♩} = 76$ f \rightarrow sfmp \rightarrow mf \rightarrow f

Slower Rit. $\text{♩} = 56$ mp \rightarrow p

ff f \rightarrow mf \rightarrow p

43

47

p \rightarrow mf

p \rightarrow f \rightarrow p

51

55

mf \rightarrow f

p \rightarrow f

mp \rightarrow f

p

61

mf \rightarrow p

p

f

Accel - poco - a - poco

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on ten staves, each with a measure number in the left margin. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). Performance instructions like "Sub. SLOWER", "Sub. FAST", "Ritard", and "finé" are present. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. The piece concludes with a "finé" marking.

Measure numbers: 106, 112, 117, 122, 129, 136, 143, 150, 157, 167, 175, 183.

Dynamics: *ff*, *f*, *mp*, *mf*, *p*, *dim.*, *ritard*, *finé*.

Performance instructions: Sub. SLOWER, Sub. FAST, Ritard, *finé*.

Bassoon

Hiatus

Largo $\text{♩} = 50$

7 $\text{♩} = 50$ pp mf p Andante $\text{♩} = 60$ Slower A Tempo

18 $\text{♩} = 60$ Slower ten. A Tempo pp mf

27 $\text{♩} = 56$ Ritard $\text{Accel. poco-a-poco}$ pp mf

30 $\text{♩} = 76$ $\text{Accel. poco-a-poco}$ mp Accel. more p mf

35 ff mp mf f p cres f

39 f p Rit. $\text{♩} = 56$ fp

47 f p p f

52 mf f fp

56 $\text{mf} > \text{p}$ p Accel. poco

64 $\text{mp} < \text{f}$ p f p $\text{♩} = 69$

68 $\text{f} > \text{p}$ $\text{mf} < \text{f}$ f

Bn.

Pg. 4

Solo

182 *mp* *mf* *p*

186 *mp* *p* *mp* *p* *p* *ten.*

Ritard

p (no dim.) *finé*

Handwritten musical score for Horn 4, measures 75 to 134. The score is written in treble clef with a key signature of one flat (Bb). The tempo and dynamics are indicated throughout.

Measures 75-80: $\frac{3}{4}$ time signature. Dynamics: *p*, *f*, *f*, *p*.

Measures 80-85: $\frac{3}{4}$ time signature. Dynamics: *mp*, *f*, *p*. Marking: *solo*.

Measures 85-93: $\frac{3}{4}$ time signature. Dynamics: *mf*, *f*, *p*, *mf*, *p*, *mf*.

Measures 93-96: $\frac{3}{4}$ time signature. Dynamics: *f*, *ff*, *f*, *ff*, *fff*. Marking: *Slower* (J=60), *And.* (J=92).

Measures 96-106: $\frac{3}{4}$ time signature. Dynamics: *f*, *ff*, *f*, *ff*, *f*. Marking: *sub. Slower* (J=80).

Measures 106-112: $\frac{3}{4}$ time signature. Dynamics: *ff*, *mp*, *mp*, *p*, *mp*, *f*, *mp*. Marking: *sub. J=92*, *1. sub. J=92*, *2. sub. J=92*.

Measures 112-117: $\frac{3}{4}$ time signature. Dynamics: *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*.

Measures 117-122: $\frac{3}{4}$ time signature. Dynamics: *ff*, *mp*, *mf*, *mp*. Marking: *sempre sostenuto*.

Measures 122-128: $\frac{3}{4}$ time signature. Dynamics: *mf*, *mf*, *f*, *mf*, *mp*.

Measures 128-134: $\frac{3}{4}$ time signature. Dynamics: *mf*, *mp*, *mf*, *mp*.

140 *mf* *f* *f* *Ritard* *trbn* *tuba*

146 *ff* 20

171 *mf* *mp* *dim.* *p* $\text{♩} = 69$

176 $\text{♩} = 56$ *sostenuto* *p* *mp* *mp* *pp* *p* *mp* *mp* *pp*

180 *p* *mp* *mp* *pp* *p*

183 *p* *mf* *p* 7 *finé*

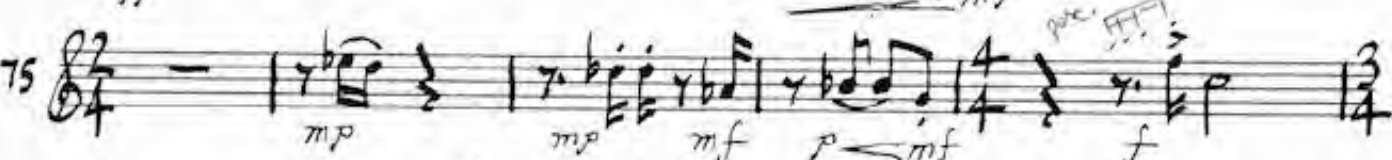
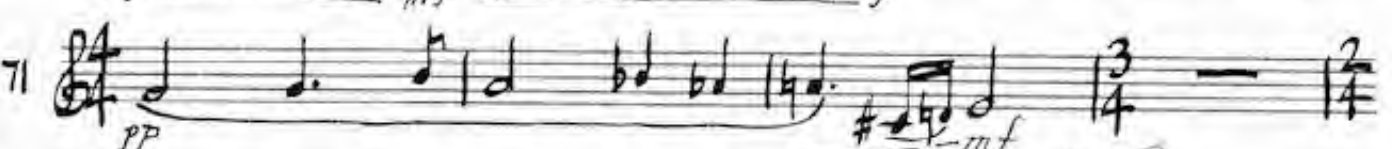
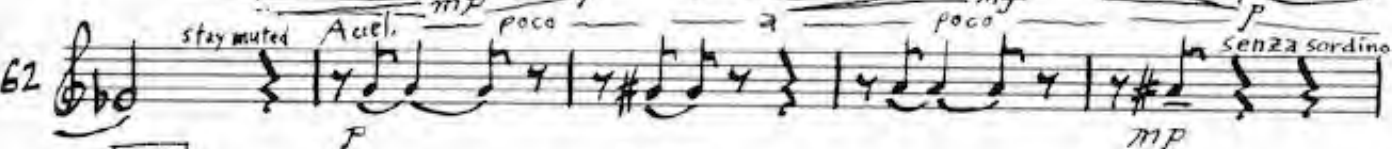
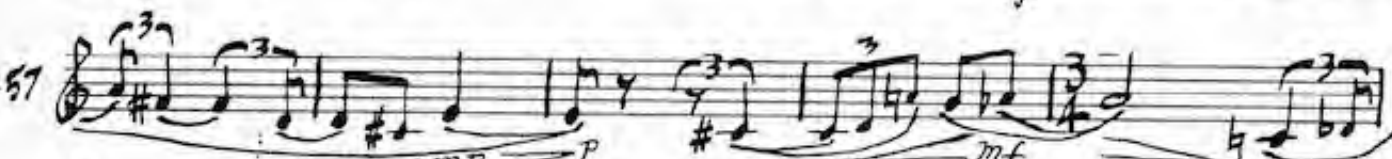
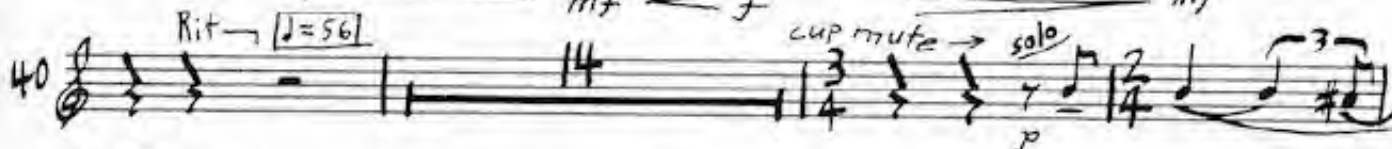
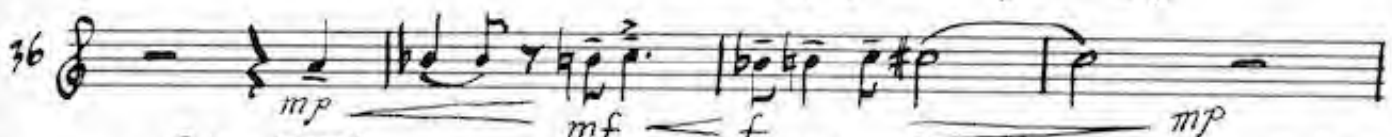
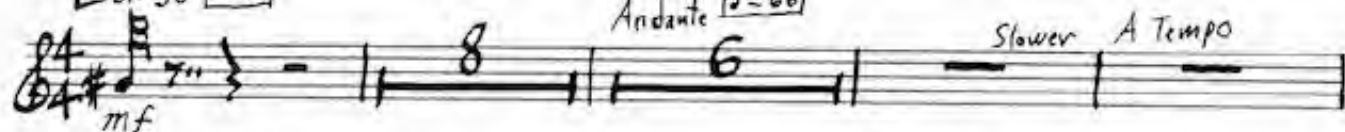
B^b Trumpet

Hiatus by L. McClure

Largo $\text{♩} = 59$

Andante $\text{♩} = 66$

Slower A Tempo



con sordino \rightarrow

84 $\frac{22}{64}$ } } | $\frac{3}{4}$ } } } | $\frac{4}{4}$ 3 | $\frac{3}{4}$ 2

91 *con sordino* *senza sordino*

95 *ff* *p cres* *mf* *f* *mf*
Slower *J=60* *Accel*

102 

108

112 *Subito Slower* $\text{♩} = 80$ *ff* *mp* *mp* *p* *f* *1.* *Sub. FAST* $\text{♩} = 92$ *mp* *f* *2.* *Sub. FASTER* $\text{♩} = 92$ *mp*

117

122 *ff* *mp* *mf* *mp* *mf* *sempre sostenuto*

[illegible]

137 *mf* *mp* *mf* *f* *f*

144  *ff* 13 *con sordino* →

to Pg. 3 ~~is~~ \longrightarrow

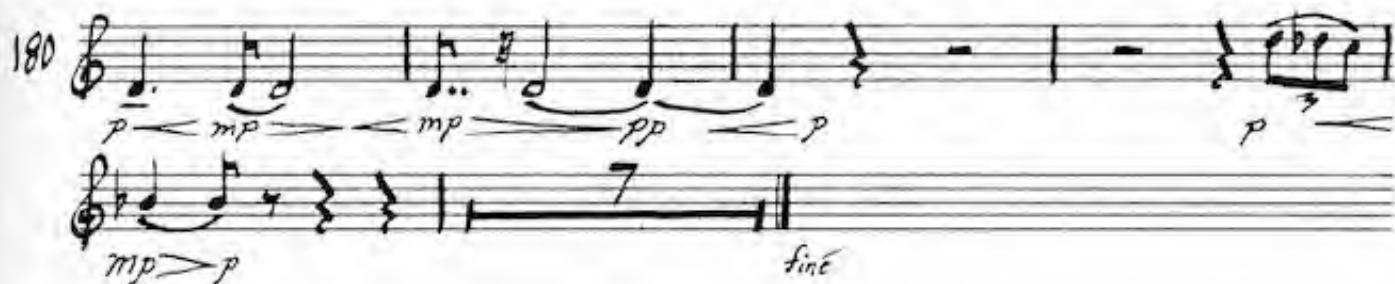
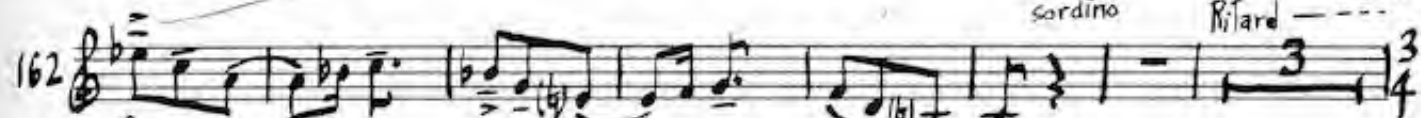
B♭Tp.

Pg. 3

con sordino

senza
sordino

old new



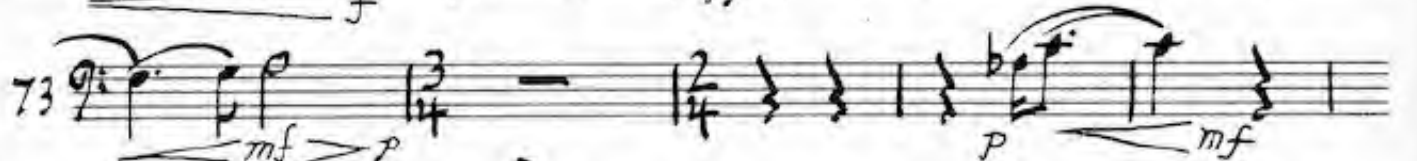
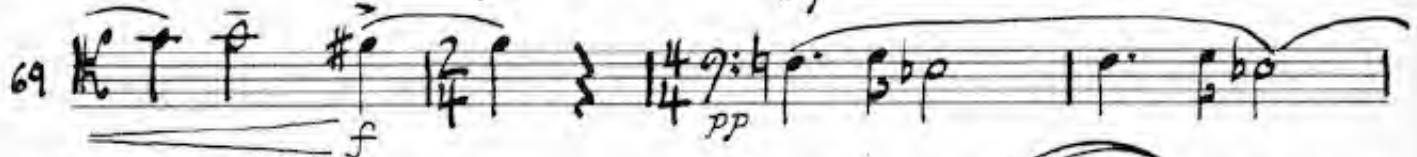
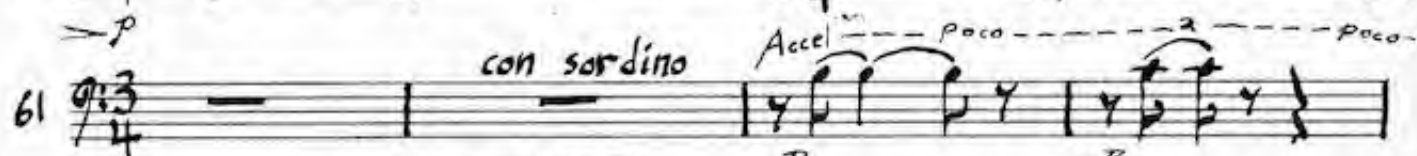
Trombone

Largo $\text{♩} = 50$

Hiatus by M. Come

Andante $\text{♩} = 66$
(ms. 10)

Slower A Tempo



Tbn

Pg. 3

Ritard

old new
♩ = ♩

149 E_b 20 ms. 169 mf p

172 p mp p

$\text{J} = 69$

 $\text{J} = 56$

Sostenuto

176 p mp mp pp p mp mp pp

180 p mp mp pp p p

184 mp p fine

8
Tuba

by Leo McClave

Hiatus

Largo $\boxed{J=50}$

Andante $\boxed{J=66}$

Slower A Tempo

18 *mf* *Slower* *ten.* *A Tempo* *p* *mf* 5

27 *Rit.* $\boxed{J=56}$ *Accel - - poco - a - poco -* *solo* *Marcato* *Accel more* *mf* 3 *f*

33 *Accel - -* $\boxed{J=76}$ *mf* *p* *f* *ff* *mf*

37 *f* *ff* *f* *mf* *mp*

40 *Rit.* $\boxed{J=56}$ 14 3 2 5 3

61 *con sordino* *Accel - - poco - a - poco -* *p*

65 *Senza Sordino* $\boxed{J=69}$ *mp* *mp* *mf*

69 *f* 2 14 2 14

74 2 4 14 *f* *p* 3 14

Tuba

Pg. 3

136 9: f mp

143 9: f sempre E_b ff

149 9: 20 mf Ritard ms. 161 $\text{old } \text{♩} = \text{new}$

172 9: $\text{♩} = \text{♩}$ $\text{♩} = 69$ mp dim p

176 9: $\text{J} = 56$ Sostenuto p mp mp pp p mp mp pp

180 9: p mp mp pp p

184 9: mp p 7

Percussion

Pg. 1

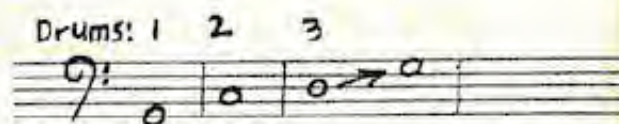
Hiatus

Percussion (one player)

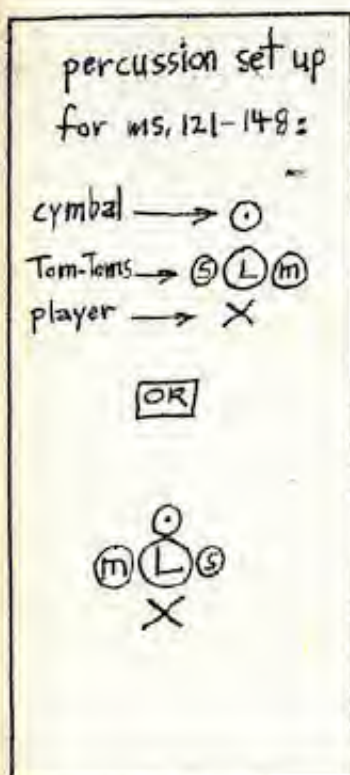
(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)
snare drum (snare)
large suspended cymbal
(sus. cym.)
small gong
large tam-tam (tam-tam)
triangle (Δ)
wood block (W.B.)
3 tom-toms: small, medium,
& large (small tom, etc.)
thin pine board[⊗]

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.



Mallets & Accessories	uses of:
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
⊗ a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot in order to produce the loudest possible sound when broken in two. (whip or slap-stick may be substituted.) (ms. 105)

Note: The percussion instruments used in this piece are easily capable of *fff*, and a marking of forte (*f*) is to be regarded as two levels under loudest possible.

hand felt, 9 yel. ym, 3 mutes, 2 Pym & Gm, & beater

Pg. 2

10" + 20" sus cym
L, M, H toms
B.D., S.D., & W.B.

Prc.

(mute S.D., L + M Toms)

Hiatus

10" + 20" sus cym
L, M, H toms
B.D., S.D., & W.B.

L. Tom **Largo** (♩=50) **mf** **to 00**

SMALL sus.cym. **very soft mallets** **tr** **PPP** **SMALL CUM** **p** **if necessary choke**

10 **Andante** (♩=66) **to 1** (ms. 16) **Slower** **A Tempo** **Slower** **ten.** **A Tempo** **8**

27 **Rit.** **♩=56** **Accel-poco-a-poco** **hard felt mallets** **Toms-Toms** **Accel more** **Accel-poco-a-poco** **pp** **mp**

32 **Marcato** **B.D.** **Accel more** **L. Tom** **Woodsen handles of Tom mallets** **Accel** **w/ shaft** **W.B.** **♩=76** **Toms** **M. S. M.** **L. Tom** **p** **mf** **f**

36 **Toms** **L.** **M.** **SMALL sus.cym** **L. y** **M.** **B.D.** **to 1** **Slower** **mp** **mf** **p** **f**

40 **Rit.** **♩=56** **Tri** **to 00 L. ym** **PPP**

Prc **LRG** (J=56) **Sus. cym.** Bowed **Roll** **L. Tom** **L. Tom** **Large Tom** **hand (R.S.) mtc** **L. Tom**

44 *pp* *mf* *mp* *mf* *pp*

soft mallet **share stick** **Lrg. Tom** **W.B.** **cym** **snare sticks** **Small** **Sus. cym** **Toms (S)**

48 *mp* *pp* *mf*

LRG **Sus. cym.** **Roll** **SML** **Sus. cym.** **very soft mallets**

52 *mf* *p* *mf* *pp sempre*

get to fast as soon as possible

S.D. **snare choke on**

58

Accel — poco — a — poco — (J=69) 5

SNARE *tr* *ppp sempre*

63

LRG. Cym **very soft mallets**

68 *mf* *f* *pp*

(ready L. cym 49) *R.S. to*

Prc. (J=69)

Pg. 4

snare choke off

B.D.

to ↑↑ Toms

73

mf

pp

p

Toms (S M)

snare sticks R.S.

to ↑↑ L. Tom

78

p

f

very soft mallets

tr

85

pp

LAG TOM

LRG. CYM

same mallets

89

p

pp

mp

pp

SML
Sus
CYM

same mallets

choke to ↑↑ toms
above & twm pa

heavily muted

to BD

93

mf

p

f

ToMs: ff

stay muted

L. Tom

senza sordini

Mutes off

Small Tom

soft mallets

Accel

LRG. Tom

snare stick

96

BD

pp

mp

mute off

p

(pp)

p

mp

101 **snare** **snare on** **pp** **J=92** **pppp** **ff** **fff** **ff** **RS** **Stamp** **crash cym** **Timp Handle** **mute**

107 **L.Tom** **crash cym** **ff** **ff** **L.Tom** **PPP** **f**

112 **Subito Stower** **J=80** **SUS cym** **L.R.** **mf** **1x (snare off)** **2x to** **- half mute H. tom** **J=92** **Sub. FAST** **J=92** **Sub. FAST** **J=92** **snare** **R.S.** **ff**

117 **L.Tom** **crash cym** **ff** **ff** **L.Tom** **ff** **2 Bongas Small Tom** **f**

121 **Small Bongas** **Small Tom** **ACCENT BAR LINES ONLY** **RRL RRL** **ff** **p** **mf** **p**

Pre. (1.=60)

Pg. 6

add (bell) h Sym
sus
cym

127

cres f

132

mp

137

fp mf sfz f

142

mf sfz mp

147

ff



9: 0 → 0 ||

13-

M. Tom

162

Handwritten musical notation for measures 162-166. The notation includes dynamic markings *f*, *pp*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' above it. A fermata is placed over the final measure of this system.

M. Tom

B.D.

Ritard

old τ = new

167

Handwritten musical notation for measures 167-172. The notation includes dynamic markings *mf*, *p*, and *mp*. A 3/4 time signature change is indicated at the end of the system.

173

Handwritten musical notation for measures 173-176. The notation includes dynamic markings *p* and *mp*. A tempo change is indicated with $J=69$ and $J=56$. A red box contains the text "Lrg. Tom" with a note "to 1/2 B.D." written next to it.

B.D.

very soft mallets

same mallets

SMALL
sus. cym

177

Handwritten musical notation for measures 177-182. The notation includes dynamic markings *p*, *mp*, and *pp*. A fermata is placed over the final measure of this system.

same mallets

183

Handwritten musical notation for measures 183-186. The notation includes dynamic markings *mp*, *p*, *mp*, and *pp*. A red box contains the text "Lrg. Cym". A "choke" instruction is written above the notation. A 6-measure rest is indicated with a large '6' inside a box. The piece concludes with the word "fine".

Percussion

Pg. 1

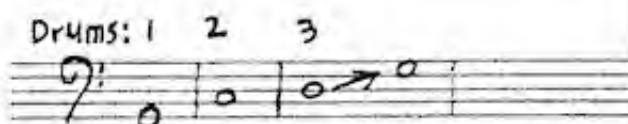
Hiatus

Percussion (one player)

(instruments followed by their abbreviation used in the score)

- 3 timpani* (Timp.)
- snare drum (snare)
- large suspended cymbal (sus. cym.)
- small gong
- large tam-tam (tam-tam)
- triangle (Δ)
- wood block (W.B.)
- 3 tom-toms: small, medium, & large (small tom, etc.)
- thin pine board[Ⓢ]

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

Mallets & Accessories	uses of: (ms. = measure)
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
Ⓢ a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot and broken in two. broken in two. (whip or slap-stick may be substituted.) (ms. 105)

percussion set up for ms. 121-148:

cymbal → ○
 Tom-Toms → (S) (L) (M)
 player → X

OR



Note: The percussion instruments used in this piece are easily capable of fff, and a marking of forte (f) is to be regarded as two levels under loudest possible.

4 hard felt
Prec. 8 yeli. yn.
2 mutes

Pg. 2

Hiatus

① Timp **Largo** $\text{♩} = 50$ **to 1**
9:4 mf **small sus. cym.** **very soft mallets** **tr** **if necessary Choke**
 ppp p

10 **Andante** $\text{♩} = 66$ **to 1** (ms. 16) **Slower** **A Tempo** **Slower** **ten.** **A Tempo** 8

27 **Rit.** $\text{♩} = 56$ **Tri** **to 1** **Accel-poco-a-poco** **hard felt mallets** **Tom-Toms** **Accel more** **Accel-poco-a-poco**
 ppp pp mp 2

32 **Mariato** **Accel more** **Large Tom** **Wooden handles of Timp mallets** **Accel** **Toms** **will soft** **W.B.** **L. Tom** **tr** **Toms** **M S M**
 p mp p mf p mf f

36 **Timp** **L. tom** **M** **Small sus. cym.** **L. Y** **M** **B.D.** **to 1** **Slower**
 mp mf p f

40 **Rit.** $\text{♩} = 56$ **Tri** **ppp**

Prc (♩=56) Pg. 3 L. Tom

44 *sus. cym.* Bowed *bow* *to* *mp* *Large Tom* *R.S. hand mute* *Muted Tom* *L.T.* *pp*

48 *soft mallet* *share stick* *Lrg. Tom* *W.B.* *Shut (f)* *cym* *snare sticks* *Small* *sus. cym* *Toms (s)* *pp* *mf*

52 *(m. 54)* *L. Tom* *sus. cym.* *bow* *to* *cym* *small* *sus. cym.* *very soft mallets* *pp sempre*

get to forte as soon as possible

58 *to* *S.D.* *choke* *Snare on*

63 *Accel — poco — a — poco — — — — — (♩=69)*

SNARE *ppp sempre*

68 *(ready 20" 99)* *mf* *f* *pp* *large cym* *very soft mallets* *R.S. to* *99*

Pro (J=69)

Pg. 4

snare

B.D.

to 1/2 toms

73

mf

pp

p

tr

to timp

choke off

to 1/2 toms

78

Toms (S/L)

snare sticks R.S.

to pp tam

(mute high toms)

p

f

85

L. Tom

very soft mallets

tr

pp

89

Small

same mallets

L. cym

tr

p

pp

mp

pp

93

Small

Sus cym

same mallets

tr

to pp timp

choke

Toms heavily muted

mf

p

f

ff

96

stay muted

L

senza sordin

mutes off

Small Tom

soft mallet

Accel

Lrg. Tom

snare stick

mp

p

mp

Snafes on

snare

ready slapstick
to ~~unhappiness~~

to Slap

Stamp

W.B.

[illegible][illegible]

Handwritten musical score for a timpani part. The score is written on a single staff with various annotations. It starts with a 'Large' marking and a tempo of quarter note = 80. The first section is marked 'mf' and includes a 'Subito Slower' instruction. The second section is marked '(Snare off)' and includes a 'Timp. mallet' instruction. The third section is marked 'mf' and includes a 'SUB. FAST' instruction. The fourth section is marked 'f' and includes a 'SUB. FAST' instruction. The fifth section is marked 'ff' and includes a 'SUB. FAST' instruction. The score ends with a '29' marking.

17 $9:2/4$ ff L_1 Tom $[WB]$ L_1 Tom $Hard\ felt\ mallets \rightarrow$ f $Toms$ $\frac{5}{8}$ Bongos

122 

Prc. (1.=60)

Pg.6

add large cym Bell

127 *cres* *f*

132 *mp*

137 *fp* *mf* *mf p* *sfz* *f*

142 *mf* *sfz Subito* *mf* *mp*

147 *ff*

Proc. M. Tom ($\lambda = 60$)

Fig. 7

[illegible]

167 *B.D.* *Ritard* *and ♩ = ♩ new*

173 

177 B.D. Tr m (tr) very soft mallets same mallets → Small sus. cym tr

ppp p pp

183

L. same mallets
E.g.m.
Small group

mp p mp pp

choke

6

fine

Violin I Largo $\text{♩} = 50$

Hiatus

+ = slap pizz

Arco non vib

pp

senza vibrato

pizz +

arco

3

7

p

mp

p

vib Andante $\text{♩} = 66$

11

mp

p

15

Slower

A Tempo

Slower

ten.

pp

19

A Tempo

p

mf

p

23

mf

mp

cres

mf

27

Ritard $\text{♩} = 56$

Accel - poco a poco

mp

mp

mp

31

mf

mp

f

ff

sub mp

34

$\text{♩} = 76$

f

ff

Sfmp

36

mf

cres

f

ff

39

slower

mf

mp

Rit. $\text{♩} = 56$

p

p

43 *sul A* (+38b) *p sempre*

48

53

59 *Accel - poco - a - poco*

66 *Solo* *f* *p*

71 *sul A* *p* *mp* *f*

74 *p* *mp* *mf*

79 *f* *mf*

84 *f* *p*

89 *mp* *mf* *p* *sul A* *f* *mp* *sul D*

93 *f* *ff* *mf* *f* *ff* *p.s.*

96 *Slower* ($\text{♩} = 60$) *Pizz* *f* *mf*

p.s. = pluck simultaneously

Vn I

Pg. 3

at the heel

Accel — p.s. —

♩ = 92

Arco

100 *mp* *f* *ff* *f* *ff*

108 *f* *ff* *f*

112 *Subito/Slower* *♩ = 80* *ff* *mf* *mp* *p* *mp* *p* *mf* *f* *p* *mf*

Pizz *Arco* *Sub. Pass* *Arco*

♩ = 92 *♩ = 93*

117 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

122 *ff* *p* *mf* *mp* *mp* *mf*

129 *f* *p* *mf* *mp* *mf*

136 *mp* *mf* *mp* *mf* *f*

143 *f* *ff*

Violin II Largo [♩=50]

Hiatus by Leo McClure + = slap pizz

Aria senza vib.

pp senza vibrato

pizz + arco

sfz

Andante [♩=66]

p

mp

p

mp

p

Slower

A Tempo

Slower

ten.

pp

A Tempo

p

mf

p

mf

mp

cres

Ritard [♩=56]

Accel-poco-a-poco

mp

Marcato

mp

Accel-mare

Accel (v)

mf

mp

f

ff

sub mp

f

ff

Sfmp

36

mf

cres

f

ff

slower

39

mf

mp

Rit. [♩=56]

Tacet

p

p

43 *sul A* (*+38b*) *p sempre*

48

53

59 *play* *Accel - poco - a - poco*

66 *solo* *f* *p* *play* *J=69*

71 *sul A* *p* *mp* *f*

74 *p* *mp* *mf*

79 *f* *f* *mf*

84 *f* *p*

89 *mp* *mf* *p* *sul A* *f* *sul D* *mp*

93 *f* *ff* *mf* *f* *ff* *p.s.*

96 *Slower J=60* *Pizz* *f* *mf*

p.s. = pluck simultaneously

$$V_n \underline{II}$$

Pg. 3

at the heel

Accel — — p.s.

$$J = 92$$

Arco

Handwritten musical score for two staves. The first staff is marked "100" and the second "108". The score includes dynamic markings such as *mp*, *f*, and *ff*, and performance instructions like "Accel", "ps.", "Arco", and a tempo marking " $\text{♩} = 92$ ". The notation features various rhythmic values, including eighth and sixteenth notes, and rests.

subito slower

$$J = 80$$

92

Sub FAST

$$\sqrt{1892}$$

sub.
EAST

Pine

1

Appendix

Handwritten musical score for "The Rose Tree" on a single staff. The score includes tempo markings like "Subito Slower" and "Sub. FAST", dynamic markings like "ff", "mf", "mp", "p", and "f", and articulation markings like "Pizz" and "Arco". It also features a key signature change to one sharp (F#) and a time signature change to 2/4. The piece ends with a repeat sign and a final measure.

Handwritten musical score for three staves. The first staff (labeled 117) is in 2/4 time and features a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) and a time signature change to 3/8. The second staff (labeled 122) continues the melodic line with various dynamics like *ff*, *p*, *mf*, and *mp*. The third staff (labeled 129) features a more complex rhythmic pattern with beamed sixteenth notes and rests, also with dynamic markings. The handwriting is in ink on aged paper.

136 

The first system of the musical score for 'The Song of the Lark' is written for a single melodic line in G major (one sharp, F#). The key signature is indicated by a sharp sign on the F line. The time signature is 4/4, shown as a 'C' with a '4' below it. The tempo is marked 'Allegretto' and the dynamics are 'f' (forte) and 'ff' (fortissimo). The score consists of two staves. The first staff contains measures 143 through 147. Measure 143 starts with a treble clef and a key signature change to G major. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody from measure 148 to 152, ending with a double bar line and a repeat sign. The dynamics 'f' and 'ff' are placed below the staves to indicate the volume of the music.

Agitatissimo

149 *at the heel* *f* *sfz* *f* *sfz* *f* *gliss* *sfz* *mf* *3*

155 *f* *f* *f* *mf* *f* *gliss*

161 *ff* *Ritard* *mf* *[J=69]*

168 *mp* *f* *old ♩ = new* *3* *4* *4*

175 *pp* *[J=56]* *7* *mp* *ten.* *3*

184 *mf* *> mp* *p* *less* *mp* *> p* *mp*

188 *p* *pp* *p* *Ritard* *v* *[J=50]* *ten.* *4* *4*

fine

ms. 11 and onward: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like *p* *pp* *p* *v*

Note: Imperceptible bowchanges indicated in ms. 33 + 187, - in parentheses.

ms. 44: (+38b) =

b *♯* *♯*

Viola

Hiatus by Lee McClave

Allegro *Viola* **Largo** $\text{♩} = 50$

poco più mosso **Andante** $\text{♩} = 66$ *mp* ** see Note on pg. 4*

Slower *mp* *p* *mp* *Slower*

A Tempo *Slower* *ten.* **A Tempo**

mf *p* *mf* *mp*

Ritard $\text{♩} = 56$ **Accel** - *poco* *mp*

a poco *marcato* *Accel* *more* *Accel* *sub. mp* *f*

$\text{♩} = 76$ *f* *sfmp* *mf* *f*

Rit. $\text{♩} = 56$ *ff* *mf* *mp* *pp*

p *ff* *(+2 Ab)*

Pizz **Arco** *p* *pp* *f*

Pizz **Arco** *sub. p* *f* *p*

56 p p $\text{mf} > \text{mp}$

62 p $\text{mf} > \text{mp}$ $\text{mf} < \text{f}$

67 f p p sul G

72 mp f p mp

77 mf f f

82 mf f f p sul A

87 mp mf p sul D

91 f mp f ff mf f

95 ff ff f f mp mf

99 f

to pg. 3 \rightarrow

103 *Arco* *f* *ff* *f* *ff*

108 *f* *ff* *f* *ff*

112 *Subito Slower* *J=80* *sffz* *mf* *mp* *p* *mp* *p* *mf* *Arco* *J=92* *Subito FASTER* *p* *mf* *Arco* *J=92* *Sub. Fast* *p* *mf* *f*

117 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

122 *ff* *p* *mf* *mp* *sempre sostenuto*

129 *mf* *mf* *f* *mf* *mp* *mf*

136 *mp* *mf* *mp* *mf* *f*

143 *f* *ff*

Va **Agitatissimo**

Pg. 4

149 *at the heel* *gliss* *sfz* *f* *sfz* *sfz* *sfz* *sfz* *mf*

155 *f* *sfz* *f* *mf* *sfz* *f*

161 *ff* *Ritard* *old ♩ = new* *mf* [♩ = 69]

168 *mp* *p* $\frac{3}{4}$ $\frac{4}{4}$

175 *pp* [♩ = 56] *p* *mp*

184 *mf* *mp* *p* *mp* *p* *ten.* *mp*

188 *p* *p* *ten.* *mf* (no dim.) *fine*

ms 11: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically.
like: | $\text{p} \cdot \frac{1}{4} \text{p} \cdot \frac{1}{4}$ |

ms. 3 (+2G) = G ms. 47 (+2A \flat) = $\text{A} \flat$ ms. 98 (+2B \flat) = $\text{B} \flat$ ms. 191 (+1E \flat) = $\text{E} \flat$

From ms. 184 onward, imperceptible bow changes are written out in parentheses.

'Cello Largo $\text{♩} = 50$

Largo $\text{♩} = 50$

Hiatus

at the heel

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on five staves, with the first staff being the piano part and the subsequent four staves being the violin part. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes various dynamics such as *sfz*, *ff*, *mf*, *p*, *ppp*, *mp*, *pp*, *mf*, and *pp*. It also features tempo markings like *Andante* (with a tempo of 66), *slower*, *A Tempo*, and *ten.* (ritardando). The score is marked with "at the heel" at the beginning and "3" at the end of the first staff. The violin part includes a section marked "3" at the end of the first staff and a section marked "3" at the end of the second staff. The score is written in a cursive, handwritten style.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves, numbered 40 and 45. The key signature is one sharp (F#), and the time signature is 9/8. Above the first staff, there is a tempo marking "Rit." and a box containing "♩ = 56". The first staff (40) begins with a triplet of eighth notes (F#, G, A) followed by another triplet (B, C, D), then a quarter note (E). This is followed by a measure of rest, then a measure with a quarter note (F#) and a half note (G), marked with a tie and a plus sign (+IE). The second staff (45) begins with a quarter note (F#) and a half note (G), marked with a tie and a plus sign (+IE). This is followed by a measure of rest, then a measure with a quarter note (F#) and a half note (G), marked with a tie and a plus sign (+IE). The piece ends with a measure of rest.

50 p p p $\frac{3}{4}$

55 p mf

62 p mf mp mf mp mf f

67 mf f

73 f p mp mf

78 f f

83 mf f f p

88 mp

93 f ff mf f ff

96 f mf f

101 f

p.s. = pluck simultaneously
dotted slurs = no accent on the bar line

at the heel

Arco

[illegible]

108 

112 

117

122 

129 *mf* *mf* *f* *mf* *mp* *mf*

136 

143 

sempre
sostenuto

Vc *Agitatissimo*
at the bow v D

Pg. 4

149 *sfz* *f* *sfz* *sfz* *gliss* *sfz* *mf*

155 *f* *sfz* *f* *mf* *sfz* *f*

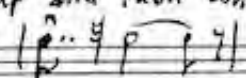
161 *ff* *Ritard* *mf* [J=69]

168 *mp* *old J = new* *p*

175 *pp* [J=56] *p* *mf* *mf* *(n)*

185 *p* *mp* *p* *ten.* *mp* *p* *(v)*

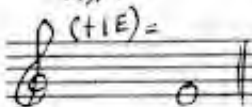
189 *p* *mf* *Ritard (v)* *(no dim.)* *fin*

ms. 11: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: 

In ms. 33-4 imperceptible bow changes are indicated in parentheses and are written out in ms. 185-190, in parentheses.

ms. 42

(+1E) =



Hiatus

at the heel

42

DIAZ-TEC 800

103 $\text{G}\flat_1$ 2/4 f ff

108 $\text{G}\flat_1$ f ff

112 $\text{G}\flat_1$ 4/4 Subito Slower Pizz ff mp mp P Arco Pizz pp f Sub. FAST Pizz pp f Sub. FAST Arco 2/4

117 $\text{G}\flat_1$ 2/4 f ff f ff

122 $\text{G}\flat_1$ ff mp mf mp

129 $\text{G}\flat_1$ Pizz mf mf f mf mp

136 $\text{G}\flat_1$ f mp

143 $\text{G}\flat_1$ f ff Arco

Arco

144 *sfz* *sfz*

156 *sfz* *sfz* *Ritard*

170 *old sfz = new* *p* *J=69* *pp*

176 *J=56* *mp* *mf mp* *p* *(1)*

185 *(2)* *(3) ten.* *(4)* *(5) ten.* *(6) Ritard*

191 *J=50* *pizz* *p* *fine*

ms. 11: whenever this notation is used, the bow should lift off the string but not backup and then continue in the same direction and sound rhythmically like: *p p p p*

Actual concert pitch of harmonics: *ms. 27 (-1A) = 0* *ms. 28 (+1D) = 0*

In ms. 33-4 imperceptible bow changes are written out in parentheses.